THE CAMPUS

VOL. LXV MIDDLEBURY, VERMONT, THURSDAY, OCTOBER 30 23, 1969 NO. ~~6~~ 7

JOIN THE MARCH IN WASHINGTON NOVEMBER 13, 14, 15.

THESE ACTIONS ARE ENDORSED BY THE VIETNAM MORATORIUM COMMITTEE

Sponsored by the new Mobilization Committee

We're coming on November 13, 14 and 15.

We're coming to show you that America wants out of Vietnam, Now.

Every day you delay means more people dead. We're sick of the killing and the maiming. We're sick of deception.

Americans have been deceived from the Gulf of Tonkin to Hamburger Hill. From Geneva to Paris.

We're sick of the destruction of Vietnam — the people, their society, their land. We're sick of what's happening to the soul of America. Poverty, racial and social discord, in the midst of affluence.

We demand the immediate, total and unconditional withdrawal of all U.S. forces in Vietnam. Let the Vietnamese determine their own affairs.

We're coming to your house, President Nixon. For 40 hours we will walk in a single file procession to remind you of the 40,000 young Americans and the more than one million Vietnamese killed in this monstrous war.

We're coming to your house, President Nixon. Because it's our house, too.

Join Dave Dellinger, Coretta King, Dr. Benjamin Spock, Dr. George Wald, active duty GI's and hundreds of thousands of others in a nonviolent, uncompromising demand for an immediate end to the war in Vietnam.

MARCH AGAINST DEATH

6 P.M. Nov. 13 through 10 A.M. Nov. 15

A solemn, dramatic single file procession from Arlington Cemetery to the Capitol to protest the slaughter of Americans and Vietnamese. Participants, carrying placards with the name of a dead GI or a destroyed Vietnamese town, will call out the name as they pass the White House. At the Capitol the placards will be placed in coffins which will be taken to the White House at the end of the March Against Death. The New York contingent is scheduled to begin marching from Arlington at 1 A.M. Saturday, November 15.

NOVEMBER 15 SCHEDULE

9:00 A.M. Assemble at The Mall (west of 3rd Street).

11:00 A.M. Mass march begins.

Noon-5 P.M. Continuous rally and folk-rock concert at The Ellipse.

Continuing actions on Nov. 16th by constituent groups.

On November 15, 1969 will you be doing anything that's more important than stopping the war in Vietnam?

Think about it.

Editorial

On Monday afternoon, the Faculty will finally have the opportunity to change its longstanding policy of closing Faculty meetings to students.

The Campus strongly supports the Student Senate-College Council resolution calling for open sessions. The resolution would give a small number of students the privilege of speaking at Faculty meetings and the rest of the student body the privilege of attending — to the limits of available seating in Willard Lounge, the Faculty's usual meeting place.

We understand that the Faculty does not wish to convene regularly in the Field House and, as we just noted, this would not be the case. Further, it is understood by both faculty members and students alike that the Faculty would retain the right to go into executive session.

We cannot accept the arguments of the Faculty members who insist that what goes on at Faculty meetings is no business of the students. Nor will we tolerate those who tell us that Faculty meetings should remain closed because they have always been closed. At Middlebury, as elsewhere, tradition has become the last refuge of the old, the lost, and the paranoid.

Even though they will not be there in Willard on Monday, students will be watching the Faculty closely. If there is a move to avoid the matter of open meetings, to refer it to the Governance Committee for further study, then there better be some good reasons why.

As President Armstrong has noted, decision-makers of the College are moving in the direction of greater "accountability." The Faculty will definitely be held accountable for its decision on this one. **S. E.**

"Up With People!": Red Guard In Reverse

By STEVE EARLY

The brass section comes bouncing out first — nine young men in crew cuts who look like they're on leave from Lawrence Welk's Dance Band. Next come "The Volunteers" four more David Eisenhower-types with acoustical guitars and wide, winning grins.

Together they swing into a quick medley. The music sounds vaguely familiar — it's mostly shmaltzy show tunes and early Limeliters or Kingston Trio stuff, with one or two mildly upbeat rock numbers thrown in for good measure. The lyrics sound as though they were written by by Norman Vincent Peale.

The chorus enters from all directions, one-hundred-twenty strong. The boys have short hair-cuts and handsome blue blazers. The girls have gleaming, well scrubbed faces and bouffant hairdos; all are wearing neat A-line jumpers with hemlines hovering modestly about the knee. Clapping their hands, they stream onto the stage and assemble on the risers set up in the back.

"Gatherin' Speed"

The band starts to play again and the show begins. The chorus members remain in place but their bodies are in constant motion. With feet shuffling, knees flexing, arms chugging in unison, they do the old "human locomotive" bit.

As the tempo increases, a voice from the back sings out, "We're gatherin' speed but have no fear — Your conductors are The Volunteers . . ."

The spotlight turns on the four Volunteers, they bow, and the chorus answers back: "Yes, it's The Volunteers!" Then the chant resumes as individual soloists are spotlighted. "Tickets please, there's a lot to see — Carl, Jim-

Continued on page 4

On Thursday at 7:00 P.M. there will be a meeting in Proctor 205 for all students interested in reserving seats on a special chartered bus going to Washington for the October 13 - 15 demonstrations. Students who cannot attend the meeting are urged to make reservations by signing up at the Proctor Information Desk.

News Shorts

In recent weeks numerous complaints concerning the misuse of firearms on campus have been reported. The existence of firearms on campus is a potentially dangerous situation. There are established college rules designed to minimize this danger and still allow the freedom of the responsible students to possess firearms:

1. Students must make application for registration of firearms in the office of the Campus Security within forty eight hours after the weapons are brought to the college.

2. Before permissions are granted, students must secure written parental approval, if under twenty-one years of age.

3. Under no circumstances may any student have in his possession pistols, revolvers, or .22 rimfire rifles.

4. Possession of loaded firearms and the handloading of ammunition or the possession of hand loading materials or the discharge of any firearms in or near any college building or fraternity house, within the village limits of Middlebury not authorized for the discharge of weapons is punishable by expulsion.

5. Ammunition must be locked up; the weapon must be inoperative, unloaded and unexposed when not in use.

6. The registered owner must assume all responsibility for any accidents or injuries resulting from the weapons misuse.

7. Permits must be attached to firearms at all times when not in use, and in the possession of the owner when they are in use.

It is not felt at this time that these rules can be altered without further limiting the freedoms of the students. However, all students possessing firearms are urged to be particularly careful in the maintenance and use of their weapons. You are urged to submit any concerned comments or complaints to the Judicial Council.

Suits worn by some knights in shining armor weighed 120 pounds, took three years to make, and cost a fortune to buy, the National Geographic Society says in its book, 'The Age of Chivalry.'

Poetry Reading

Galway Kinnell will read from his published work and new poems at Middlebury on Monday November 17, at 7:30 at Proctor Lounge. He has published four volumes of poetry, the most recent, **Body Rags**, appeared in 1968. He has published widely in magazines, including **Harpers, The Hudson Review**, and **Poetry**. Mr. Kinnell has taught in Chicago, Grenoble, Teheran, and New York City. He has translated from classical and contemporary French poetry, in in 1965 he published his translations of the Poems of Francois Villon. In 1962 he received an award from the National Institute of Arts and Letters and a year later a Guggenheim Fellowship.

A movie benefit to raise money for the November 15 March on Washington will be held on Sunday night in Dana Auditorium. "You Can't Cheat an Honest Man," starring W. C. Fields, will be shown at 7:15 and 9:30 p.m.

Issue

The first edition of a new graphed and sold for twenty- campus publication entitled **Issue** went on sale last Friday. **Issue** seeks material from all members of the community. The first publication included poetry, criticism and political commentary. The editors of the journal wish to offer the college a variety of viewpoints on topics of general interest. They hope to establish a forum for communication by encouraging members of the community to write letters to the editor. **Issue** will serve to expand communication on campus and in the town as a supplement to other college publications. Editor-in-chief, Marshall Frostein hopes to get townspeople and others from outside the college community to contribute.

The editors are trying to reach as many people as posible by the most economical means. At present the publication is mimeo- five cents per copy. It will be published every two weeks. Sales for the first week were described as being very successful.

The following statement of purpose appears in the introduction to last week's edition:

"**Issue** is the product of an optimistic and urgent belief in exploration and communication. On this campus, where academics stand on the merits of 170 years of tradition, and the buildings on having survived countless Vermont winters, the tendancy has been for people to be transient and passive participators in the educational process.

Conceived with the contention of stimulating dormant intellectual and critical awareness, **Issue** will try to thoughtfully explore all aspects of Middlebury College in terms of the immediate community and the peripheral society."

Library Course

If knowing what it's all about is your bag then join Mr. Serena in a library orientation seminar on Thursday, October 30th at 2:00 p.m. at the reference desk area of the library. Freshmen, especially, may find it worth the trip.

An unofficial world speed record has been set for a high performance helicopter, it was announced by Bell Helicopter Company.

A record speed of 316 MPH in level flight was attained, the first rotorcraft in the world to fly faster than 300 mph.

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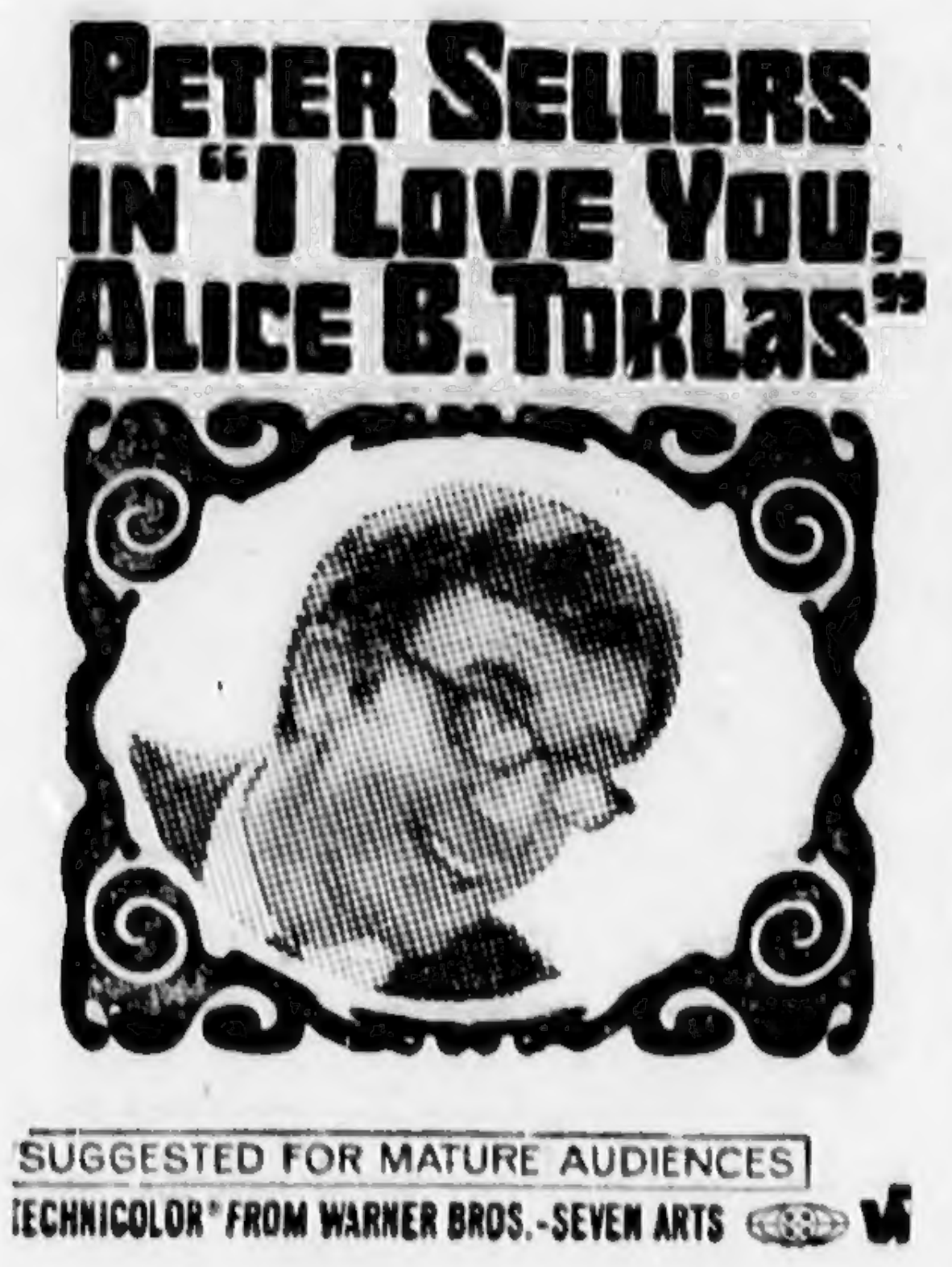
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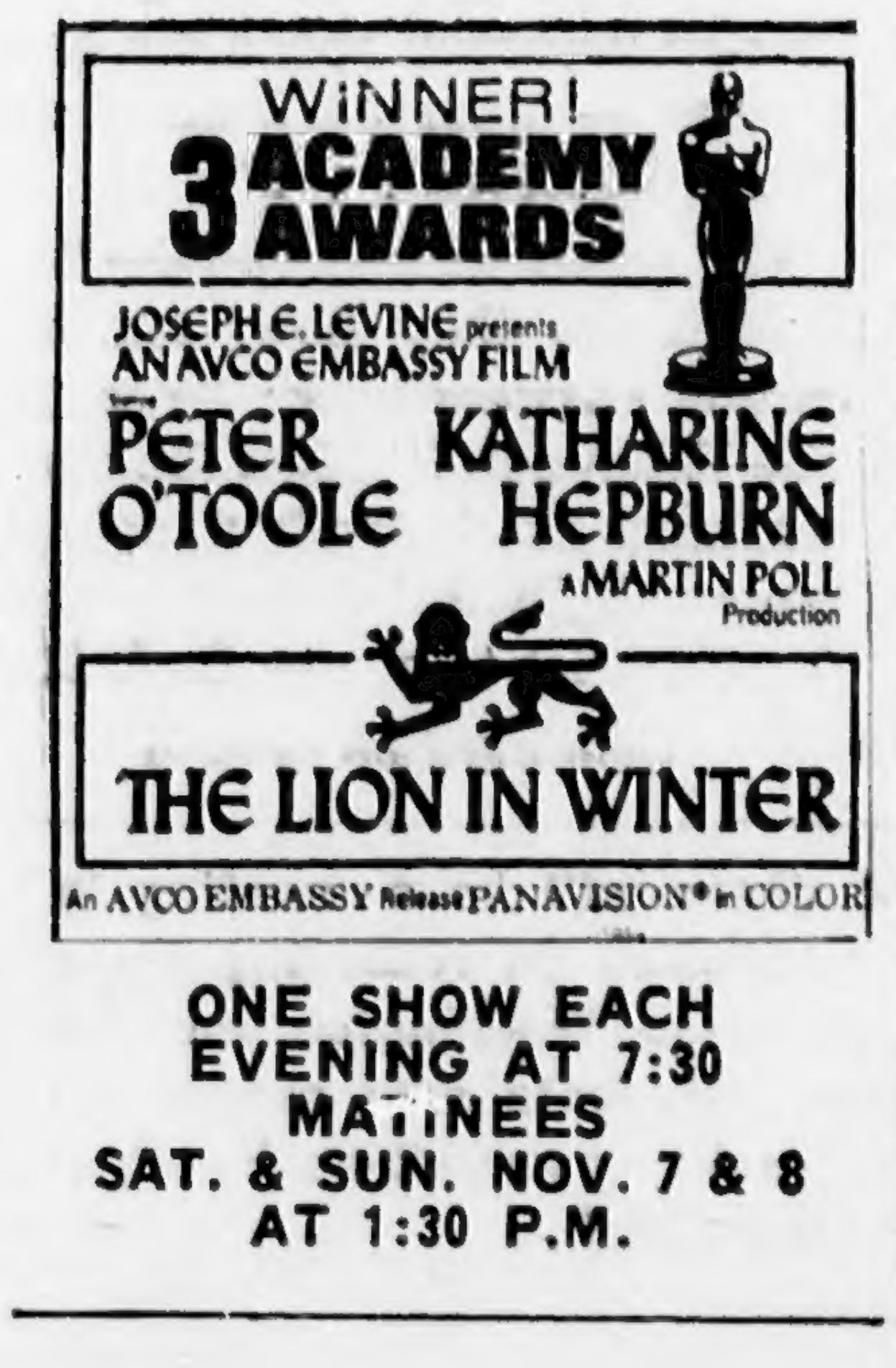
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8 TABLES PING PONG

King Commission

By SALLY JOHNSON

In order to effectively enlarge the role of Middlebury in the nation-wide problem of racial inequality, the faculty is presently attempting to initiate new programs which will allow for the enrollment of a greater number of disadvantaged students.

The new programs, based on the King- Commission Report, drafted last January will be considered by the faculty in the areas of Black Studies as well as in financial aid and tutorial services for students who have not had education adequate to meet college standards. At present, however, the proposals are being worked out by the Faculty Education Policy Committee; and as yet no real changes have been effected.

One major proposal which has yet to be worked out is the establishment of a contemporary program which would allow the college to enroll "risk" students — those students who can not meet usual admission requirements because of poor educational background. Although there are presently fifteen black freshmen, none of them fall into this category; therefore, the college has not yet reached those students whose backgrounds have inhibited natural abilities. This program might provide special courses in verbal and math fields for the student, allowing him to carry a lighter work load and complete his degree requirements over a five-year period. Although nothing definite has been decided, the emphasis will be on flexibility so that the programs may be adapted to fit the needs of the individual.

Another proposal presently under consideration is the inclusion of Black Studies in the college curriculum. It has been suggested that while it is unrealistic for a small liberal arts college to establish a separate department for this purpose (because of financial limitations as well as a lack of qualified professors) it would be possible to broaden already existing courses to include black studies, especially in the fields of the social sciences and American literature, "So that every course here may make known the contributions of black scholars and artists in the various disciplines." (appendix A, King Report)

One program will be in effect this winter — a student exchange with Lincoln University in Pennsylvania. Because this school also operates on a 4-1-4 system, this exchange will take place over Winter Term and is open to all students. A faculty exchange has been considered as well, but this would involve problems of housing as well as bringing blacks to live in a segregated community.

The initiation of these programs will, of course, involve considerable expenditure on the part of the college. Hopefully, much of the money will come from government loans and private foundations; but the college itself must substantially increase the budget allotment to cover the cost of providing for the disadvantaged student. The

Continued on page 8

INTERESTED
IN AN
OVERSEAS
CAREER?

aift

MR. MICHAEL J. HEIMS

will be on the campus

NOVEMBER 6th

to discuss qualifications for
advanced study at
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The following editorial is reprinted from the October 26, 1965 issue of **The Record** the student newspaper of Mamaroneck High School in Mamaroneck, New York.

"The Spirit Of '65"

In the United States today, there has developed a distinct trend of thought and opinion regarding patriotism loyalty, and love of one's country. Particularly prevalent among the youth of America, this new inclination promotes the idea that it is quite unfashionable to show any measure of support for, faith in, or devotion to our government and the principles upon which it stands. Instead of acceptance and backing of government policy we have the indiscriminate protest and attack of it.

Evidence of this is all around us: our fellow students burn their draft cards in New York City; 10,000 placard-waving Berkeley demonstrators march on an Army terminal in California; "teach-ins" denouncing U.S. Policy in Vietnam are held on college campuses across the country; and groups continue to work for the success of similar rallies calling for retreat and peace. The motivation for all this is disapproval of the action of the United States in the Vietnamese War.

Now, this conflict may seem far away to you as "just another high school kid," and the demonstrations you read about, no real concern of yours. But, they **are** your concern, and the military action **is** nearer to **you** than you may think. For the 18-year-old male high schooler, registration with the local draft board is most significant in this time of increased draft call-ups. Within the next few years, some of our former classmates will be in the armed forces and subsequently may become directly involved in the fighting just as many older brothers and friends are now. You, yourself, may become a part of our military efforts, and therefore, you must realize **now** the importance of our being in Vietnam.

We are there to fulfill a solemn pledge of three presidents and to protect the rights of a free people whose land has been threatened with communist aggression and takeover. Alone, Vietnam and the rest of Southeastern Asia cannot possibly resist the grasping power of the Red Chinese menace. Therefore, our power has been utilized as a shield against further domination and as a defense of the freedom and democracy that is so sacred to us in America. President Johnson has said that, "negotiation does not always bring safety and withdrawal guarantee peace."

For each of us in Mamaroneck High the pertinent question is: "What can I do for my country while sitting here in school?"

The answer is that you can do a lot:

1. **Read the newspapers and keep informed of the important issues involved in our government's policy making decisions.**
2. **Show that you're proud of your country and that patriotism is not some old-fashioned idea that is to be scorned and disregarded.**
3. **Answer the charges that are levelled at your government by your less responsible contemporaries who often fail to get the facts on an issue before forming their opinions and abusing their privilege to speak out and demonstrate.**
4. **Strive to counteract the divisive effect that these protest movements have on America.**
5. **Most important of all, realize the responsibilities that America has in the world today and understand the fact that sometimes we must get "involved" and must fight for the things in which we truly believe, whether they be under fire in the jungle of Vietnam or in our own backyard.**

STEVE EARLY

The Campus

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Opinions expressed on the editorial page do not necessarily reflect the official position of the College. Signed columns, letters and articles are the responsibility of the writer.

Up With People! - The One And Only, World Famous Sing-Out Explosion

Continued from page 1

my, and Mary Lee . . ."

The intro boggles your mind, Carl, Jimmy, and Mary Lee. Where's Annette, Tommy, and Bobby? Yes, it's the Mouseketeers all over again -- but wait! The entire cast is now on its feet doing its theme song, the biggest finger-snapping, toe-tapper of all, **"UP WITH PEOPLE!"**:

"Up! Up with people!
You meet 'em wherever you go!
Up! Up with people!
They're the best kind of folks we know.
If more people were for people,
All people everywhere,
There'd be a lot less people to worry about,
And a lot more people who care!"

The song ends and the audience applauds wildly. The national cast of "Up With People!" has come to Springfield, Vermont on a Saturday night and already over a thousand Vermonters, jammed into the local high school gym, are caught up in the show billed as "the one and only world famous SING-OUT EXPLOSION."

MRA Off-Shoot

The "Up With People!" kids and their "Sing-Outs" have come a long way since they were first unleashed several years ago as an off-shoot of Moral Re-Armament, Inc. Passing itself off as a full-fledged mass movement, Moral Re-Armament is actually a tiny quasi-religious crusade which preaches a kind of fundamentalist reformism. (MRA true believers hold that all the evil in the world would be changed to good if people only got together and started living by "The Four Moral Absolutes": Honesty, Purity, Unselfishness, and Love.)

MRA began 35 years ago in England as the "Oxford Group," a band of fervant and almost puritanical anti-communist crusaders who believed that the West had to develop an aggressive "ideology of freedom" to combat the totalitarian threat of godless Soviet Russia.

The Moral Re-Armers branched out into the youth market in 1965 when they organized the first "Up With People!" Sing-Out to spread the gospel and give American young people "a goal and purpose for their lives."

More specifically, "Up With People!" was to be "a dramatic answer" to the hippies, draft card-burners, campus rioters, and all the other assorted no good-niks who have so besmirched the reputation of the Pepsi Generation. As described in one MRA pamphlet, an "Up With People!" Sing-Out "is more than just a musical show — it's a positive demonstration, a revolt against the cynicism and moral relativism which have diluted America's great traditions."

Right-Wing Backing

With moral support from "Reader's Digest," Pat Boone, John Wayne, and Walt Disney, and money from ultra-right wing millionaires like Schick Razor Co. president Patrick J. Frawley, the "Up With People!" movement has grown rapidly.

There are currently three national casts (each composed of 150 young people) which travel full-time throughout the country. Several hundred regional Sing-Outs have been formed, usually in the wake of performances by one of the national troupes, and there are apparently foreign versions as well. "Up With People, Inc." cuts its own sing-out record albums and even publishes its own propaganda organ, a youth magazine called "Pace."

Until quite recently, the kids in "Up With People!" were still strongly under the influence of the adults in the Moral Re-Armament movement. The kids, in fact, tended to be Moral Re-Armament freaks and their conversion to the "Up With People!" philosophy was, for many, something of a religious experience.

As "Up With People!" people often used to point out, Moral Re-Armament is a way of life and a state of mind. For a long time, national cast members on tour abstained from smoking, drinking, and dating — the better to pursue The Four Moral Absolutes. Some observers noted the crusade seemed destined for the special oblivion of the Shakers; but now the rules have been relaxed some and cast members still manage to be insidiously wholesome.

The entire cornball mixture of religiosity, Hootenanny music, clean living, and political conservatism was, of course, very pleasing to the original backers of "Up With People!" Each Sing-Out show was really intended to be an expression of faith in all the traditional American verities. Sing-Out music was patriotic to the point of being simple-minded.

The original "Up With People!" revue included songs glorifying the pioneers, the Erie Canal, Paul Revere, Joan of Arc, and even "The Fighting Falcons" of the U.S. 9th Army Division, who "anytime, anywhere, bar nothin' — are ready to show aggressors 'round the world that Uncle Sam ain't bluffin'."

Some of the lyrics were downright alarmist. In one old favorite, "Freedom Isn't Free," the Sing-Outers would warn their audiences that

"In ancient Rome they felt so free,
Doin' what comes naturally.
They were so busy bein' merry ones!
That they didn't notice the barbarians . . ."

In case there was any one who didn't get the message it was repeated in the chorus:

"Freedom isn't free!"
Freedom isn't free!
You've got to pay a price,
You've got to sacrifice —
For your liberty."

Today, SING-OUT is still straight America's answer to "Hair," but it's definitely a more sophisticated operation. "Up With People!" has supposedly been incorporated separately from Moral Re-Armament, and thus audiences are no longer barraged with Reader's Digest reprints and other pamphlets and paperbacks extolling the virtues of a morally re-armed world.

The old fashion brand of super-Americansim is now being sold as a genuine product of the Space Age. There are still a few down-to-earth numbers but most of the time the "Up With People!" kids are musically blasting off into a variety of vague new worlds.

Their new heroes are the astronauts, their songs paeans of praise for the triumphs of American technology. In place of an old ballad like "The Midnight Ride of Paul Revere," the "Up With People!" chorus now sings about "The Walk of Ed White," the late Gemini pilot who "gained a new perspective on the world's problems" while floating around in space. The futuristic, Space Age themes are all nicely in line with the image Sing-Outers have themselves as "a tough" spirited force of men and women whose enthusiasm and purpose will rocket us into a new era."

The enthusiasm is there all right, but any real purpose what they're doing is harder to find. Perpetual motion and infectious optimism play a very important part in the expression of the "Up With People" philosophy because the philosophy seems to be that perpetual motion and infectious optimism alone are going to change the world and transform the spirit of everyone in it.

Thus, "Up With People!" kids take their motto from one of their own songs, "Don't Stand Still," and they never do. In a typically ecstatic article, a writer for Reader's Digest attempted to describe their mindlessly frenetic pace:

Arriving in a new town, the Sing-Outers spill off buses or trains or planes at full speed, each racing to perform his specified task to ready the show. From a 48-foot trailer truck plastered with Sing-Out signs they exuberantly unload all the heavy and complicated equipment that accompanies them everywhere. Whether working in rainstorms, on football fields, in opera houses or theatres, they display a swift efficiency that enables them to set up the entire sho wfrom scratch in two hours or less!

At show time, the Sing-Outers don't simply emerge on stage — they explode onto it, racing to their places like a football team after a half-time pep talk . . . as they zip through thirty or more numbers, the stage is a whir of constant movement.

"We are moving, and we won't stand still," they sing proudly. "We have got a mighty job to fill! The world is waiting to be remade — by every girl and gay young blade."

The constant talk about "remaking the world," "reshaping society," "changing the spirit of man" is just that however — constant talk. Without a doubt, an "Up With People!" performance inspires an audience.

People are called upon to act — but certainly never in a revolutionary or even liberal reformist way.

The zealous youths in "Up With People!" are really a kind of Red Guard in reverse. They have been set loose around the country not to assault the establishment but to massage it. Instead of challenging the complacency of middle-aged, middle-class white Americans, they try to assure them that there are still a few clean-cut kids left in the world who believe in God, flag, and family.

"Our Generation"

"Up With People!" does have its subleties, though. After the performance in Springfield the other night, I spoke with a boy from Fargo, South Dakota who was one of the soloists in the Sing-Out chorus. Like most in the cast he had taken a year off from college and was keeping up with his studies while on the road.

In between signing autographs for a giggling group of twelve-year-old girls, he tried to explain about "Up With People's

Continued on page 6

Interpersonal Relations

To the Editor:

We too are concerned with the fate of the old chemistry building and although we find your proposal eminently appropriate we wish to offer another suggestion. In view of the fact that young adults are enrolled in Middlebury College for the purpose of preparation to the harsh realities of the outside world, it seems most unlikely that they will be able to undertake that most serious and awesome of steps i.e. marriage without ample guidance from the college. We therefore advise that the college face its responsibility and initiate a sensible program — Introduction to Interpersonal Relations (S,293)

This program would enable the college to use the chemistry building as a laboratory for further exploration in this field; allowing interested groups of students to live together in experimental marriages. (we use the term loosely) in order that students have opportunity to avoid the tragic errors that youth are often susceptible to, we offer this modest proposal with sincere hopes that the health of the community will be considerably improved.

Yours purely in a matter of speaking,

Sarah and Skip Swiftly

Grahame Shrubsole will serve as Editor-in-Chief of the **Campus** for the month of November. Shrubsole, a senior music major has been serving as News Editor for the past year. Peter Delman will reassume the editor's duties in four weeks.

Poetry: Home From The Cemetery

BRUCE MORGAN

A poet must find his own truth even if it kills him, and it does, of course. If he is successful, the task he faces is even more demanding — for there is now a world needing to be told a world of truths. The poet reminds us of those people we used to think we were, and points us toward those things we are still trying to be. He is the voice of all we have yet to understand.

As Middlebury College's Poet-in-Residence, Robert Pack has often sounded a voice of clarity from within the **double-entendre** jungle of such campus issues as military restraint and academic freedom. When confusion is the only honest response, he has articulated that confusion for the community. But Pack is first of all the poet of a larger community, and his concern remains more for the death of the flesh than for the death of ROTC, more for the promise of a birth than for the promise of snow.

In a recent interview Mr. Pack was quoted as saying that the direction of his poetry is toward an expression of "bitterness tempered with laughter, anger tempered with tenderness." His latest collection of poems, **Home from the Cemetery**, has been created in that spirit; released in August, it is his fifth volume of verse. As the title of the book suggests, the poems are a reflection of mortality, of human responses to a common death— of fear, of hunger and of hope.

They reveal a bond of life among all the mortals at the grave's edge that makes the loss of one the loss of all. To use Pack's phrase, individuals become "anonymous with grief;" in fact, their lifetimes seem interchangeable and inseparable. Youth and age are gently joined in these poems, so that time has a tendency to tunnel backwards on itself, and a father and son might meet only in passing.

If there are burials here, they are not dark weepy rituals, but parables of light. If there are burials here, they take place in the heat of the day, and are marked by some sounds of celebration, for Pack holds a profound hope for the greeness of things to come.

The longest of the book's poems, "The Last Will and Testament of Art Evergreen," is a masterful fusion of thirty individual cantoes into a sacrament of art and life. The poet maintains that man can attain immortality through the verdure of his creations, that through art he can escape the kind of coffin he describes:

Try screaming, Art, like an escaped lunatic; or a soldier
With his leg shredding off, his friend afraid to touch it;
Or a wrinkle-necked man by a fogged window,
His riding boots locked in his closet, writing a will —
Nothing held back, and the black hole of his mouth stretched wider and wider,
And the tongue twisting out absolutely wordless.

There is an element of humor undercutting many of the poems and capturing others entirely. "Routine" involves a "shy" secretary whose glass dress develops a crack and ends up with a chip on her shoulder. "Landing on Mars" is another that is serious only in its fun. On the other hand, poems such as "Burning the Laboratory" and "The Unificationizer" represent the horror of the poet at death from an overdose of scientific progress, where Orwell smiles knowingly.

In Pack's world the forces of beauty and death struggle for supremacy over the lives of men. It is a world where the dead and the unborn meet, where the beauty of "mist hills, hefted like dinosaurs," is challenged by the fear beyond those hills. The poet is hopeful. Home from the cemetery, on his way to a still greener birth.

Muirhead On Painting

Editor's Note: Assistant Professor of Art, Bruce Muirhead's exhibit of recent works will open November 7 in the Johnson Gallery. The following comments by Mr. Muirhead are taken from a taped interview.

Interview Conducted By
PETER DELMAN

"I don't think there are any problems I want to solve except the problem of making a beautiful painting. I don't want to do anything new, I just want to prove that you can do what's been done before, I just want to prove that you can do a painting.

"The ideas I paint are from oil paint, they're not from acrylics, they're not from print making, that's why I don't like the word theme. It inflicts something on the painting. Some ideas are getting clearer in my work and they're not theme ideas that get clearer, but painting ideas. I'm a very slow painter. It takes a long time for me to develop anything out, because I'm a very reticent painter. In other words there are certain things that I don't like to sacrifice for an idea, mostly that's a kind of unity in surface and stableness. That's why I used to work only in dark colors, because I found that everything in dark paintings gets together to form a solidity. I like solidity in painting. I like it to be solid all the way through . . . everything has to be altogether and the best way to get it all together is to make it all dark.

"Now the paintings are getting lighter, but they still hold together. They're not really lighter cheerful, they're lighter hazy or lighter brash.

"I work out all my ideas on the canvass, I don't do preparatory drawings or think about the painting before hand, they're worked up right in the painting all the time. It makes them very full, they're never cheap ideas, they're never facile, but it also sometimes makes them very destructive, sometimes I take out the most beautiful part of my painting — they're way underneath about six layers of paint down. Someone once said that the key to my painting is what I finally leave in. Sometimes some parts are really disguised in tentative and vague passages, my own faults are in that disguise. My own tenuousness, my own habitations are all laid right on top.

"I've always painted from other pictures — I've always copied, but now I don't want to put antique things in, I want to put contemporary things in. All the figures are repainted pictures and all the landscapes are from repainting my own pictures. I do a lot of repainting . . . I talk in teaching about redoing. For about four years at Rhode Island School of Design I painted landscapes outdoors and now for the last four years I've been repainting them. Paintings I've seen before keep running through my mind.

"Things that have to do with distance in landscape I like, and fantasies, things I drew as a child still interest me — like water and ships and smoke and haze and motion. Things I've seen on television and movies interest me, pictures that are obscure interest me. News photographs that are not a part of this time or this place interest me — like photographs of things that happened in the thirties or twenties interest me, because they can't be seen except in that particular picture at that particular time, so it makes it very real. If I had a magic carpet I would go look up Paris in 1919 or Verdun. But you can not do that except in paintings so this is what I do. It has a lot to do with fantasy and making it real.

Relevance

"A lot of people feel there isn't much sense in doing painting, what I'm doing is very self centered, it has no social significance. Whereas, if you work with plastics and make objects of our time people can get together and talk about it — "Is this a plastic world or isn't it a plastic world?" Or you can talk about how it relates to media and communication. What I'm doing is so anachronistic that it's totally self centered . . . It's not relevant, but then a movie is more relevant. I get very depressed about the media I'm working in, but I just absolutely love it.

"Talking about a lot of ideas doesn't help the painting. Nothing helps the painting except painting . . . Communication is so keen today that if you avail yourself of things like television or reading or talking to people you don't have to be really there today. It seeps in, you can pick it up at its outer edges and I like that, because I don't haave to become to intimate with it . . . I like to listen to faint radio broadcasts. Like I know what's going on in Buffalo, because I listen to KDA — and that's all you have to know. I think the problem today is saturation with relevance and involvement. If you're on the edge of it and you get just enough then you really don't need anymore.

"What's really important is that you have time to paint. It's better not to know enough and do a painting than to know too much. The information explosion is a joke, because people lose their sensibilities, they don't trust their intutition. The whole problem of Vietnam is monstrously complex because nobody's thinking.

"I would always desire more time to paint. Maybe when I get very, very old I'll be able to do it all the time or maybe in heaven. I hope there's a heaven, because I could easily conceive of painting for eternity, but I like teaching too, I don't want to give up teaching.

Isolation

"The times are so strange that you call a guy like Picasso who's very old an old master, but there are a few people who paint very well . . . But as a language there are so few of us and we're so — not effete, that's Spiro Agnew's word isn't it? But so separated that it's not as robust as it was. That's why my competition is in the museums not with my contemporaries. Because it's such an unrobust kind of world there are very few who think and use it as a language, maybe Francis Bacon, Giocometti, when he was alive, Picasso, de Kooning, but he's so singular in what he does . . .

"A guy like de Kooning is a fixture already; it's like they'd

Continued on page 7

M. S. T. 401 Examination

The following test was handed to us for inclusion in this week's **Campus** by an ROTC student. He said that he, and the friends who had helped him compile the test, considered it to be representative of the arduous intellectual problems posed on ROTC exams.

M.S.T. 401 Examination

November 11, 1969

You will have 60 minutes (1 hour) to complete this test)
You must answer I and four (4) from 2, 3, 4, 5, & 6.

I. Explain in detail how militarism has helped our country or how Militarism can be fun. ABOVE ALL DO NOT BE OBJECTIVE.

II. Give a detailed outline of:
  a) how to "bong the Cong"
  b) how to emulate General Curtis LeMay.
  c) the innate pacifism of Richard Nixon.
  d) the intellectual potency of Spiro Agnew.

III. In reference to question II.d explain fully:
  a) how anarchism can be construed as communism.
  b) If you've seen one slum, you've seen them all.
  c) How a fat Jap and a Polack can live in harmony.

IV. Multiple choice:
  Who is the most worthy American today?
  a) James Eastland
  b) Strom Thurmond
  c) George Wallace
  d) Lester Maddox

V. Arithmetic:
  a) If General (Vice-President) Ky makes $10,000 per month, how much does he make in a year? (Don't forget to include President Theiu's cut)
  b) If 10 Viet Cong are killed, calculate the body count. (use the formula, body count equals k squared over 3 where k is the actual numbe of Viet Cong killed.)

VI. Give a detailed plan of how the Army R.O.T.C. program can be preserved from outside subversion.
  Be sure to include:
  SDS
  Pinkos and commie symps.
  the greatness of Col. Hefti
  Be sure NOT to include:
  Melvin Laird's speeches
  The R.O.T.C. program's innate inferiority

(Don't forget to sign the honor pledge)

Football Team Takes R P I DeSalvo & Stratos Score

By **BOB SCHNEIDER**

The Middlebury Panthers presented new head coach John Anderson with the first victory of his career at Middlebury as they downed 1-4-1 RPI at Troy last weekend by a score of 21-8 for their first victory of the season. The Panther defense was outstanding throughout the contest, and the offense moved the ball extremely well after a slow start in the first half.

In fact, neither team moved the ball well at the beginning of the game. The Engineers were slowed by the fact that two early drives ended in fumbles that were picked up by the alert Middlebury defense. The Panthers, however, could not move well enough to take advantage of either opportunity. The second quarter was marked by a definite increase in effectiveness by the Midd offense. Halfback Bill DeSalvo began to bite off large gains on wide sweeps, and quarterback Barry Metayer gained good yardage on several keepers. There was less passing than usual on the part of the Panthers. Despite their improved attack, the Middlebury offense could not push the ball across the goal line, and the first half ended in a scoreless tie, as an RPI touchdown runback of a Middlebury fumble was called back.

The Panther defense, led by blitzing linebackers Churchill Franklin and Bubba Grejtak stopped the Engineers cold after the opening kickoff of the second half. Middlebury took over the ball on their own 41 yard line, and immediately drove for the first score of the game, the payoff coming in a twelve-yard pass from Metayer to slotback Steve Stratos. Mark Yeager kicked the extra point to make the score 7-0.

The Panthers drove 52 yards in seven plays the next time they got the ball, which was almost immediately, to score their second touchdown. DeSalvo scored on a five yard gallop, and Yeager added the extra point to make the score 14-0. At this point, the Engineer's passing attack, which had been stymied by the fine defense of halfbacks Tom DeRogtis and Frank Badger, and Safety Mike Goldberger, began to click. RPI drove as far as the Midd ten yard line, but the drive was choked off when DeRogtis intercepted a Bob Baron pass. Two plays later, Stratos broke through and displayed fine broken field running as he carried the ball all the way to the RPI six, a gain of over eighty yards. Two plays later, DeSalvo cracked over from the one. Yeager's third extra point made the score 21-0.

Another interception, this one by Goldberger, halted another RPI drive, and the Panthers drove to the Engineer three, largely on the strength of Metayer passes to ends Lee Cartmill and John Touhy. A penalty set them back to the 20 however; and two plays later Middlebury had a fourth and goal from the 15. A fake field goal attempt was unsuccessful, and the Enigneers took over at that point.

With less than two minutes remaining in the game, RPI got onto the scoreboard via a 14 yard scoring toss from reserve quarterback Steve LaMore to Kalle Konston. After three attempts (due to penalties against the Panthers) the same duo connected for the two point conversion making the score 21-8. The Middlebury offense then ran out the clock to preserve their first victory of the season.

Lack Of Depth Hurts Harriers

On Wednesday, October 15, the Middlebury Harriers traveled to Amherst for their third competition of the season. It was there that the Midd-kids met with their second defeat. (Earlier, the Panthers had defeated both Williams and St. Michael's Colleges with a single loss to the U. of Maine). The Amherst squad showed exceptional depth and hung together as a unit over much of the 4.4 mile course. Joe McNulty, pacing the leaders for the entire race, ran a fine meet but was beaten out in the last two hundred yards by a strong Amherst runner. Freshman Gary Johnson again showed he is one to watch by placing an overall third in the race. It was only inexperience and the resulting lack of depth that gave the Amherst runners the 23-33 victory.

In a tri-meet with Hamilton and Union on Oct. 23 the Panthers again took it on the chin. Depth again proved the demise of the team in this close three way meet. Once more Joe McNulty was defeated in the last two hundred yards of the 5.5 mile course which toured various portions of the Union campus. McNulty and Johnson placed 2 and 3 respectively. The remaining Middlebury runners were too far behind to gain a Blue and White victory. The meet scores are as follows: Union 39, Hamilton 42, Middlebury 43 (low score wins). In the tight race, the difference of a few places among the first fifteen runners would have meant a Panther victory.

Veteran Joe McNulty

Last Saturday the Proctor H. S. soccer team was defeated by Stowe H. S. by the score of 3 - 2. This marks the first loss by Proctor since Tom Lawson, present coach at Middlebury, left the school.

If a veteran is unable to provide the number that will identify his G.I. insurance policy, he is advised to include his file number ('C' number) or his service number and branch of service (as well as his full name in correspondence with the VA.

Soccer Forwards Explode

By **NAT AYER**

The Middlebury soccer team broke loose last Saturday afternoon to score four goals in a victory over U. Conn. Though the Panthers won, it was by no means a one sided battle. The Huskies were strong enough offensively to put in two of their own.

The game was filled with assorted interesting sidelines, as one Midd player and one Midd manager were ejected, while U. Conn. had to be somewhat embarrassed by the frenzied outbursts of their coach.

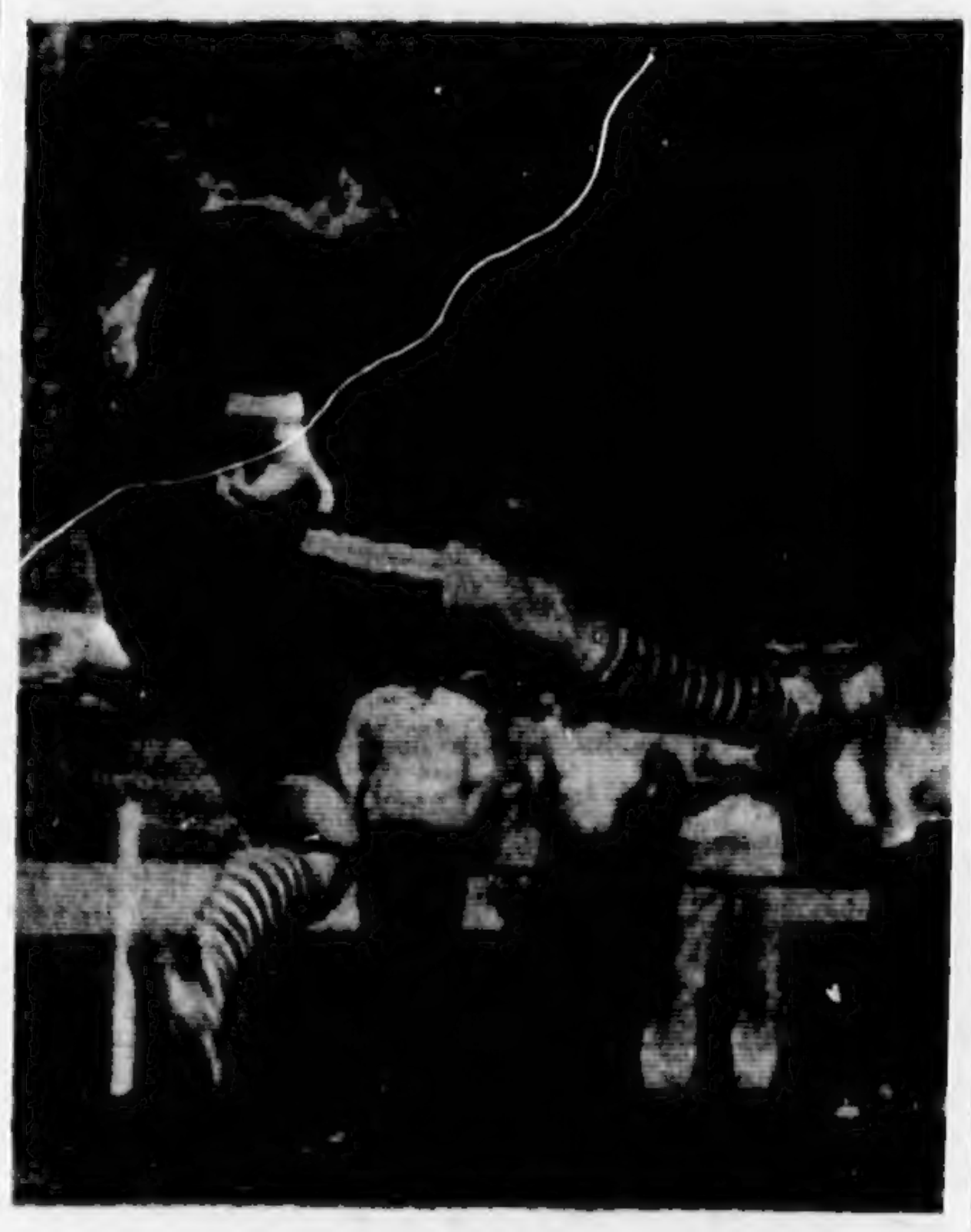
Half way through the first period Capt. Reed Coughlan was thrown out for striking an opposing player. Reed described it as retaliation for being illegally blocked from gaining position in an indirect kick. "I was running through the players trying to get to an open space when this player knocked me aside with his arm. I swung at him, but I didn't mean to get him in the face."

Barry Dogget was voicing his criticism of the referees, and while this may be all right if done quietly or diplomatically, it was not particularly tactful to use the loud speaker to get his message across.

The goals for Middlebury came from Jeff Sturges, the first of the game and his first this year. Phil Wheelock led him a pass by the Husky fullbacks who were playing up tight on the mid-line, and Jeff dribbled in alone on the goalie; as he came out to beat Jeff, the last year's leading Panther scorer neatly hooked the ball around him and into the open net.

Connecticut scored in the first period on a low shot from far out which bounced over George Barr's hands.

Howie Verman added another score to his credit when he headed a well-placed Hank O'Neill corner kick over the goalie. As it sailed into the net, several Husky hands could be seen trying in vain to knock it out.



Sophomore Hank O'Neill

Wheelock figured in another goal when Courtney Price shot a line drive direct kick towards him, and Phil volleyed it by the goalie. Another head came when Hank O'Neill put one in from a beautifully executed pass pattern. Woody Jackson started the play near mid-line, giving it to Price, who in turn kicked the ball over to Fred Danforth. Danforth lobbed one across field to O'Neill who was in the penalty area, and he put it in for his second score this year.

Connecticut made their second tally in the third period on a penalty kick. They had previously failed to score one of these, as Barr dove the right way, blocking and retrieving the free ball.

Captain Coughlan said the "team hustled real well; the sophomores did a really good job. U. Conn. might have had better individual skills, but they didn't work as a team as well as we did."

The Panthers are 3-4 now, with three games remaining to be played. MIT, Norwich, and rescheduled Vermont are left. They must win at least two of these to insure a winning season.

It might be interesting for everyone to know that ex-Midd coach Joe Morrone was in fine form. On Midd's first goal he threw his clipboard to the ground; on the second score, he broke it; after the game he ranted and raved at his poor players for twenty minutes out on the field. Amen!

Woody Jackson and Bruce Foust reign on defense.

By **JOHN STEVENSON**

First of all, to add a final touch to football, it must be mentioned that on the final afternoon, KDR surprised everyone by upsetting mighty CP, 7-6. Their slick-moving offense produced only one TD, on a Spaidel-to-Paulson pass, but a quick look-in over the middle to tackle Glenn Jarrett made the crucial conversion attempt good. The difference in the game, however, was the fine defensive play of ranchers Ed Yunck, Tom Reis, and Jarrett, who continually thwarted CP backs Mike Mayne and Steve Peach. For the record's sake then, KDR tied CP for second (7-2) behind undefeated Zete, while DU drifted to distant third as a result of a final forfeit.

TENNIS

Team tennis has also reached the final round, and must be rated a tossup. DU's top duo of Pete Nestler and Thom Johnston must be at their best to beat PKT Hessians Paul Batiza and Sonny Lewis. In the individual tournament, either Batiza, Lewis, Spider Mills, or John Stevenson are expected to take the crown.

This is your bush league writer in fine form.

FORE ! ! !

The recent blizzard has caused a temporary halt to golf, but the team tournament has reached the finals, where ZP is strongly favored to down PKT. In the semis, Zete's Pearl Monroe and Bill Everett both came from behind to defeat their shakey DU opponents, while PKT won again by default. In the individuals, favored John Fiske has already reached the finals, and will oppose either Robbie Skelly or freshman Mark Olbrych.

SET AND SPIKE ! !

Volleyball is the next sport on the intramural agenda, and defending champion PKT looks stronger than ever. Led by captain Giles Ragan, the Phi Taus have been practicing all fall on their home court, with gruelling workouts even reported on Friday and Saturday nights. Secret sources from the training camp tell us that **four** teams have been set up, and that while the first two teams tackle each other on the court, the later two sharpen up their marble games in the lodge's rec room. This kind of desire would make ex-house adviser Gerry Alaimo very proud indeed.

A DISTANT RECORD

Anyone could be the runner-up. DU's trio of Koop, Skelly, and McClain can spike with the best, and CP has Sassano, Hodgeson, and Smith, but in both cases the quality of their sets will determine their success. Zete's hopes depend completely on the sticky fingers of Ken Bergstrom and Ed Lord, while Sig Ep could be a threat if F. "Shankara" Johnston can rally the boys.

BUSH MOVES

This fall has seen some unbelievable things. The Mets have won the World Series, and Paul McCartney's death?? has been discovered. We have even seen six good inches in October. But perhaps most unpredictable of all was the recent **"Raid"** on Delta Upsilon by 20 promiscuous pussycats from G.M.C. Screaming, panting, and grabbing as they poured through the White-Pillared fortress of manly pride, they were able to do what no team has ever done before: conquer the Mob in a matter of seconds. It is also noteworthy to mention that during the course of the evening, some much-needed interfraternal spirit was shown, as several eager beavers from Chi Psi reportedly gave the fleeing chicks just what they deserved.

Blood Drive

Middlebury College students donated 126 pints of blood to the American Red Cross Blood Center in Burlington this week at a drawing held in McCullough Gym on the Middlebury campus.

The blood drawing is one of two held annually in the fall and spring at the College. Open to students, faculty and staff, it has been well supported over the past several years.

Mrs. Rodney Martin, Middlebury town chairman, was in charge of the drawing and assisting her was Miss Sally Colwell, of Pelham, N.Y., student chairman. Dr. George Parton, College medical director, was the doctor in attendance.

College Filmed For Spanish TV

Middlebury College and the community will appear on Spanish television later this year.

A three-man team from the government owned Spanish National Television network spent all last week on the Middlebury campus and down town filming the various facets of college life. Their visit to Middlebury is the first of a series of eight colleges and universities throughout the country they plan to film.

The Spanish production unit plans to do three films on higher education in the United States. They have selected such institutions as the University of Wisconsin as the large state university Middlebury as the small residential college; California Institute of Technology as the technical school, and various other specialized schools and community colleges to show the close relationship between the student and teacher in the United States.

The Spanish television team photographed in color the Treadway Middlebury Inn and Village Green in the community. Filming on campus included Spanish Language instruction at the Sunderland Language Center, representative day of a girl studying to be a teacher, filming of activities including those on Moratorium Day.

People..

Continued from page 5

new direction."

"This is actually a total experience in the realm of education," he said. "To us building the future is serious business and it's going to take everybody learning and participating. The show is an evolving thing, we're no longer that religiously oriented. We've gone beyond mere protest and we're not in our old reactionary bag anymore."

When I pressed him as to exactly what sort of "bag" "Up With People!" is in now, the kid merely smiled tolerantly.

"Look," he said. "We're obviously not trying to tell people more about all the crises there are in the world already. We do want to give them a new spirit though — one that could sweep the earth. Remember, our generation is faced with the challenge and the responsibility of taking all of mankind into the next century."

With the weight of all that on his shoulders, he cheerfully said goodbye and then trotted off to help the rest of the cast pack up the show.

Interview...

Continued from page 5

like him to be dead in a hurry so that it could be determined never to do what he does again, and no one will go through all the trouble to be like de Kooning. It takes too much work. It takes too long. It takes so long to learn to use oil paint that once you're using it you think at the same tempo, the same metabolism as oil paint. You can do it quicker with photographs, with acrylics. You can do it quicker: except, of course, something's list. Richness is ussomething lost. Richness is us-

"I think all painters are solitary now. I don't think they have any contact with anybody. They're really out by themselves. Even sculptures have a closer kind of relationship to the society, but the painter is really isolated."

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King...

Continued from page 3

charge may then arise that the college is neglecting support of the white students already on financial aid; and the question of priority in this case is unresolvable. However, Arnold McKinney, Assistant to the Dean, raised an equally valid question when he asked, "Can a white student actually consider himself educated when he has never been exposed to the world of the black man?"

Bulletin

On Tuesday, October 28, there was a public meeting concerning the renovation of the Chemistry building. The College had submitted a proposal to the Planning Commission, requesting permission to convert the top two floors into a women's dorms. The Planning Commission had denied this proposal, so the Board of Selectmen asked a representative from the college to defend the request. Armstrong explained that we had been denied half of our requested housing grant from HUD, and stated that the vacated building was not needed for anything as much as for added living quarters.

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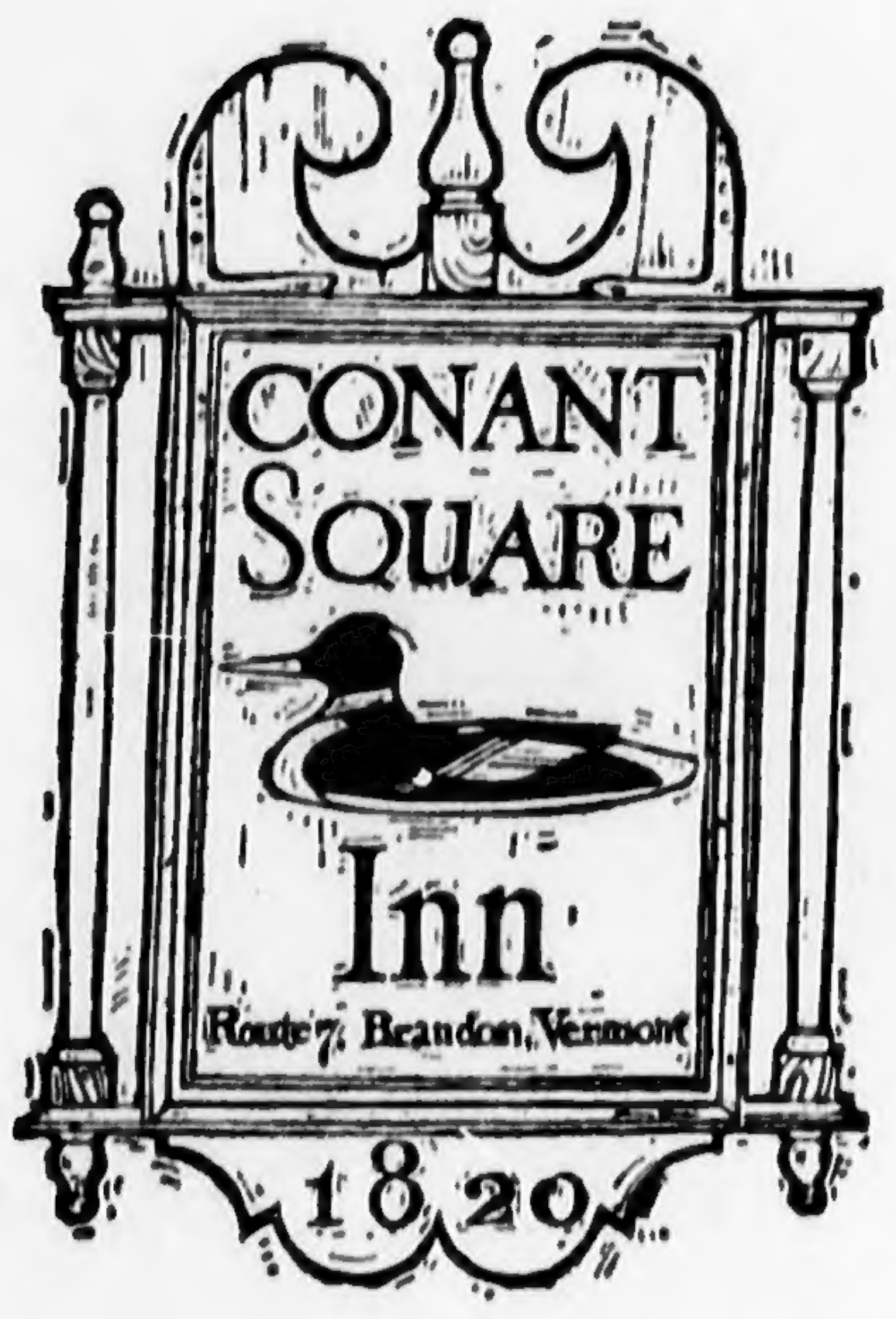

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